

Alpha Filght #106, the issue in which Northstan confirms that he is gay, drew an incredible amount of attention from the news media; it was featured on Entertainment Tonight, CNI, OBS, NBC, ABC, and in Entertainment Tonight, CNI, OBS, NBC, ABC, and major newspapers across the country. The only problem is, no one knew that the book was going to eliter such strong news interest, so no extra steps were taken to make sure that copies were available to salisty the sudden incredible demand for the book...

Marvel couldn't magneally make more copies appear on the day of reflease, but they we done the next-best thing; they're doing a second printing of Alpha Filght #106 that should be on the stands at about the same time your read this. If you missed out the first time around, here's your chance to read the comic that has everyone talking.

Wagner-ian Demon Features a

ne has some pretty malev plans of his own for th witches who have manip

emon #22, a \$1.50 comic, is duled for February 20th re

by KIM B. PEARSO

0

rarity of the Star Trek holograms is intentional on Impel's part, since these cards were never even mentioned by Impel as being included in the packs. "The Star Trek holograms are an entreby different animal; they weren't advertised as existing at all, so they were a true bonus card. We dinn't talk about them at all or use them as a sales tool; those are much more In the next few weeks, comics fans will be transformed into card collectors bleases two series of conics-criented collectors cleases two series of conics-criented collectors cards, their DC Cosmic Card series (featuring 180 cards and ten specially designed Hologram is 180 cards at a comics convention and rives (featuring a hundred card series and five golf-foll holograms). Impel recently previewed to both series of cards at a comics convention and rive pC Cosmic Cards feature 130 different comic book characters and are sub-divided into eight categories: Hero Heritage (31 cards), Villain Heritage (9 cards), Barth's Mightiest Villain Heritage (9 cards), Barth's Mightiest Villains (32 cards), Harces From Beyond (14 cards), Villains From Beyond (16 cards), Great Battles (37 cards), Classic Covers (10 cards), and two checklist cards, along with ten holograms. "Impel is certainly pleased to offer De DC Cosmic Cards of the millions of DC Comics fans." John Bramblett, Marketing Manager at Impel, said. "DC Osmic Cards of Comics fans." John Bramblett, Marketing Manager at Impel, said. "DC Osmic Cards of Comics fans." The hundred-card X-Men Card set features all-new artwork by fan-faThe rest includes 40 Super-Hers et all-new artwork by fan-faThe set includes 40 Super-Hers et all-new artwork by fan-faThe set includes 45 Super-Hers Gards, 5 Rx-X-Men cards, 5 All-les Cards, 5 Rx-X-Men cards, 5 All-les Cards, 5 Bx-X-Men cards, 5 All-les Cards, 5 Bx-X-Men cards, 5 All-les Cards, 6 Bx-X-Men cards, 5 All-les Cards, 6 Bx-X-Men cards, 5 All-les Cards, 6 Bx-X-Men cards, 6 All-Molograms, a 9-card ploture puzzle of the banger

The advance response to the DC Cosmic Cards has been good enough that White speaks optimistically of a second series in the future.

"We hope to do a second series, of OC cards, we want to get the first series in the shops and see how the fans like it before we make any plans, though. Based on the reaction we got at a recent convention, I think that these cards will go very well. They're supposed to be shipped on Rebroary 10th-with the **Men Cards following a week later—and they should reach the stores a week to ten days after that, "White said." Impel is already at work on something different than the normal Impel series. "We are working now on a premium Marvel card that will come out this fall," White said. "We don't know what the difference will be between this

HERO HERITAGE

ing on it. We're also working on a new star

Trek series, which will be a series dedicated solely to the Next Generation; it will come out at the end of the summer.

"We're also planning to introduce a second series of Disnate and and the series of Minnie and Me're also planning to introduce a second series of Disnate will be a hologram in those series or if there will be some other sort of specialty card. Those are scheduled for August.

"Impel had Archie eards in the Hallowen Trading Card Treats, along with Marvel, Universal Monsters, Minhendo, and Inspector Gadget. We're talking with Archie about having an Archie set; we can't say anything yet other than that."

With holograms and special cards proving to be so collectible, impel is as aware as everyone sets of the extraordinary lengths to which some stars will go to find the holograms were east either side states or they tore a small hole in the pack to set if there ously, the holograms were extra cards packed at they one a small hole in the pack to see if there was a hologram underneath the plastic wrape. To give fans who din't resort to such tackeds a chance, impel has altered the way it packs its chance, impel has altered the way it packs its chance.

"There were various ways that people were figuring out where the holograms were, so we've been trying to stay a step a head-which isn't easy to do." White said." Hight now, the packs are wrapped so that you can't see through them, the number of cards is reduced by one if the pack contains a hologram-if it's a twelve-card pack, the pack with a hologram in twill have one gram inserted so that it's the same thickness as any other pack ro see if there's a hologram will be inserted in the middle so that no one can scratch or tear the top or bottom of the pack to see if there's a hologram in there. We heard about all sorts of methods that some people used to find holograms, and we've tried the december of the people used to find holograms, and we've tried the develop the most foolproof

are very strong sellers for mpel, they're still justifiably proud of their sports series, all of which are strong sellers in the sports-card market.

"The NTA HOOPS and SIV."

For lines are out again this year and will be out again this year and will be out again next year, those are the flagship of the company, since they were our first product and sort of 'put us on the map,' so to speak," White said. "This year we came out with MFL Pro-flafe, and we have two premium NFL innes planned for this coming fall; there's a Hall of Pame series out, and we'll be putting out a winter sub and a summer set." Drive, a pre-rookie card, that will be out this spring and summer; and we have a line of Olympic Cards. Right now there's a Hall of Fame series

A Comics Specialty Outlet system possible." While comic-related card



grams, and impel is address ing the problem. "Impel produced the same amount of holograms for Marvel II as there were for Marvel II however, we have heard that some of the early cases that went out dun't have as many holograms, "White said." "We're correcting that this time to make sure there's an equitable distribution."

time to make sure there's an equitable distribution." White points out that the

100% RECYCLED NEWSPRINT RECYCLE IT AGAIN!

II PER III A

read that it's easier to print these cards in quantities of fifty. The DC set was far enough along that we left it at 180 cards, but the X-Men card is a hundred-card series. From here on, we'll work with multiples of fifty if at all possible. There will also be five limited-edition holograms."

White is aware that many fans have had more trouble building a complete set of the second series of Maryel holosecond series of maryel and more descriptions.

Room, and a checklist card.

Card backs include a Gerebro Sean featuring vital statistics and power ratings, as well as background information and an "X-ra fact." Are fact."

George White of Impel was quick to point out that the X-Root George White of Impel was quick to point out that the X-Root George White of Impel was quick to point out that the third Marvel series is indeed in production. "Impel will release a third Marvel series at the eard of May," white said. "It will be the same twelve-card-per-pack format as the first two Marvel series. As you know, the X-Men cards you know, the X-Men cards have fewer cards per pack.

"The third Marvel series-two wall be a bigger series will series will be a bigger series-two wall be a bigger series-two wall be a bigger series will series wall be a bigger series-two wall and the series wall series wa

by CLIFF BIGGERS

Doc What's Up?



Doc Savage fans admired Bama's work on the covers of the Bantam series in the 1960's and the 1970's, since then, Bama has gone on to become one of the most highly-collected Western artists working today (even when he did the Doc Savage books, he often said that as much as he liked those paintings, his most favorite paintings of the time were his Western covers for Marshall McCoy's Nevada Jim series), and many of his limited edition tithographs demand thousands of dollars on the collectible market.

The Pharicon Equy in standard high-quality unsigned 1500 copy edition for \$29.95 and in a 100-copy limited signed edition for \$29.95 and in a 100-copy limited sogned edition for \$29.95 and in a 100-copy limited sogned edition for \$29.95 and in a 100-copy limited sogned edition for \$29.95 and in a 100-copy limited sogned edition for \$120.00 and the source of the so

Acetate Cage! Cancel the

Bummer... For the past couple of months, **CSN** has an actedate cover for the first issue of the new **Cago** series. Well, forget all that; according to Marvel Comics, in spite of their best efforts, it became clear that they just were not going to be able to overcome production difficulties that made it impossible for them to produce sufficient acceptable copies of the accetae-overlay cover to meet the very high demand for the book. As a result, **Cago #1** will have a lower cover price—\$1.50—and will, according to David Checkle of Diamond Comics Distributors, have a gold metallic ink cover instead of a standard cover. So does this mean that Continuity Comics, who first announced an acetae overlay cover for **CyberRad #6** (not yet released), will be the first company to publish such a cover? Yes—provided that the production problems don't make them abandon their plans, too!...

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Cliff Biggers & Ward Batty Editors

Shop News,

Publisher

Night 3-D Special is scheduled for April glasses. Fright l #1, a \$2.95 comic,

Bolland

Brave and the

The

When **Wonder Woman #63** appears on the stands in mid-April, ending the several-month histury for the title, it'll certainly be an eye-catching return, thanks in large part to the stuming cover art by Brain Boiland. Bolland has signed on as the regular cover artist for **Wonder Woman**, joining the creative team of writer William Messner-Loess and artists Jill Thompson and Romeo Tanghal. **Wonder Woman #63** will feature the final part to the tale begun in March's **Wonder Woman Special #1**, in which Deathstroke the Terminator must help free Wonder Woman from her captivity at its hands of the ewil dictator of Balgravia. Lock for **Wonder Woman #63**, a \$1.26 comic, on April 16th. **Colorful Past** The Aliens

A Campbell Primer For His Apt Pupils

who might already have them in their black-and-white versions, Dark Horse is, for the first time, adding color to these five tales.

Aliens includes the Aliens sto-ries from Dark Horse Pre-sents #24 (by Mark Verhei-den and Mark Nelson); Dark



Tony Akins). Dark Horse regulars Rachelle Menashe and Chris Chalenor supply the color for all the seems, while Simon Bisley has painted the new cover for the volume. Priced at \$4.95. Dark Horse Pr sents Aliens #1 is a perfect complement to the various Dark Horse Aliens trade paperbacks an hardcovers (now, when are they going to add color to the first Verheiden-Neison limited series, which in currently the only Aliens material still available only in black-and-white?). Aroudi and Simon Bisley); and from Dark Horse Presents #56 (by John Tony Akins). Dark Horse regulars Rachelle Manashe and Chris Chalenor supp

Dig the Hole Story

once, Fearless Fosdick was just such a gag, Introduced in LTI Abner to spool Dick Track, Fosdick makes LI. Frank Drebin look like Joe Friday. His first trade paperback from Kitchen Sink was such a hit that in had to go to a second printingsov uknew that a second Fearless Fosdick collection was a sure thing, right?

the course of his adventures. Kitchen his adding die-cut bullet holes to the year of this volume in tribute to Fosdickhole er than thou attitude.

arless Fosdick: The Hole Story, 128-page trade paperback scheduled March release is priced at \$1.195. At same time, Kitchen Sink will be reissulpher first Fosdick volume. Fearless scalick (\$11.95), and their Fosdick Shirt (\$13.95), making it easier than s same lime, Kitchen Sink will be reissu-by their first Posdick volume, Fearless sciek (\$11.95), and their Fosdick Shirt (\$13.95), making it easier than er for you to join Fosdick's force.



Long Farewells

The Lee-der of the Pack

Jim Lee's art has generated an incredible amount of excitement since he took over the art honors on X-Men. What a lot of fans don't real. ize, though, is that before Lee began his regular run on X-Men, he supplied the art for Uncanny X-Men 248. Since X-Men sales have skyrocketed due to the large number of Lee fans picking up the book, Marvel is reprinting this debut issue of Lee on X-Men to make sure that this hard-to-find material is available. Uncanny X-Men #248 reprint, a \$1.25 comic, is scheduled for April 7th release. Adventure #247, Brave & Bold #28, and Green leased on February 20th; a week later, DC will release in the same week. A sult, the first four boo

key Silver Age facsimile editions will contain new text material as well, and each is bargain priced at \$1. ously on February 20th. However, response has been so strong for these books that DC is afraid that fans on a budget won't be able to afford all ten books simile editions of Detective #327, House of Secrets #92, and Showcase #4. Each of these sult, the first four book (Action Comics #252, Detective #225, Showcase #22, and Sugar & Spike #99) will be re-

As **CSN** told you last month, DC's initial plan was to release all ten of its Farewell Editions simultane-

Richard Salas 13 OClock, Pater Milligan and Brett Ewins Johnny Nemo, Ho Che Anderson's Doe, Shaky Kane's A-Men, and more by Julie Hollings, Philip Bond. Alec Stevens, D'Israeli, Mitch O'Conneil, and others. Night of the Living Deadline USA, and add \$48-page monthly series intended for mature readers, de-The first issue of Night of the Living Deadline USA features And so we have **Night of the**Living **Deadline USA** #1, a new, much more affordable book that features 48 pages of story and art for only \$2.95. The cutting-edge content of the book remains the same, but you get fewer pages for a lot less money er pages for a lot less money (half the pages, but less than a third of the cost-wotta bargain).

buts in late April.

Demon

It's About Tim!...

trust can take a hint. never happened!*

The Demon has featured some pretty wide-ranging guest-stars-but Robin?! That's right. Tim Drake is scheduled to appear in Demon #23, the first installment of a two part story. The Return of the Howler. The Demon and Jason Blood agree to work together to battle were-wolves terrorizing Gotham City-and as you might expect, their path seems to be on a colli-sion course with Robin. The Demon can't decide whether Robin is a partner or dinner, though... Demon #23 is written by Alan Grant and illus-trated by Val Semeiks; look for it on March 26th.

Thank You Police and

bounger; Well, Dark Horse is all allowed too aware of how common that odecision was. Ten bucks for allows ocomic book? they ask in * their latest press release. What she were we trinking? Anyway, the six ultra-suave Dark Horse brain back.

Did you pass on Dark Horse's **Deadline USA** series because it was too expensive for your budget? Well, Dark Horse is all §

the Deadline

Dawn of

interstellar adversaries.

But they also have incredible powers, high-tech equipment, and super-friends to help 'em out. The cop on the street has none of that, yet he faces viliains just as deadly. Superheroes have it easy. Oh, sure-they face super-villains and

issue limiteu senza Marvel, focuses on two Cops: The Job, a four-issue limited series from

but they're certainty as stressful. One cop is a veteran; the other is a rookle who comes from a family of cops. The two end up with an intense assignment: to track down a serial killer who is dismembering his wictims. The stress of the job infringes into their personal lives as well; and the four-issue series shows both the professional and the pri-exerties shows both the professional and the pri-exerties who can't help but get emotionally involved with their but get emotionally involved with their but get anotionally involved with their but get emotionally involved with their job.

Larry Hama; since Jusko (well known to fans for his paintings for Marvel covers and posters) was a police offi-Cops: The Job is written by Joe Jusko and

my Palmiotti, who have previ-ously illustrated The Punisher, touch of reality to the series. Mike Harris and Jim-



Metaphysique He Didn't Like



Cage

Take Biggers & Breit Brooks by Clif

Each month, Cliff Biggers (in plain type) and Breit Brows (in titlif type) lake a look at a few choice comics scheduled for release within the next month. Publishers interested in having their books considered for review should send copies to CSN Give and Take, 2339 Milsterd Circle, Martierta GA 30066. Wed prefer receiving copies of the books at least thirty days before they're supposed to reach comic shops. Enough business; now let's talk comics.

I've been discussing certain comic book trends with people lately, and one of the most commonly discussed trends is the tendency of the people who create comics today to go back to the comics they greu-up with for inspiration. That's why ue see revokels of comics from the sixties in the eighties, and that's why we re getting excluses of the seventies in the minetus. First was the Ghost Maler, and then Now Warriors, and now it's Luke the Now warriors, and now it's Luke

Coge's turn.

Its furmy that you should mention this; I said almost exactly the same thing in an article about this book (an article that hasn't seen print at the time that we're writing this, of course). Perhaps those who say that "the Golden Age of Comics is twelve" are cor-

rect.

On of the best things about the revivals though, is that certain things can be updated. Don't call Luke Cage Power-than must be Cage, and co-incidentally, so is the title of his new monthly series from Marcel. The first issue of Cage is pretty much a set-up issue. Writer Marc McLaurin wants to make sure that everyone is aware that this is not the same character that he once was-this Luke Cage is every different. Oh, he's still the flow-For-Hire, but he is no longer the token super-lero.

For-Hire, but he is no longer the token super-lero.

In the original series, it seemed as though the main reason that the book was being done was so that there could so that the book was being done was so that there could be a main line book on the market that featured a black ti-

the character. Luke aneat that jointed a buds, the let character. Luke aneat tactually alone in that category, but he was probably the most stereotyped of them all—and that is what McLaurin seems to be trying to letal amough from. Luke Cogs is now a more powerful figure of respect, he has a life and an identity, and he doesn't want to lose any of that by going back to a time when he was "Power Man". Cage is a mon who is itsed of triving in the past, but willing to do his share to make an hornest dallar.

Dd you ever read old issues of The Teen Titans? The book tried so hard to present what the writers thought was a teenage point of view—but what the writers thought was a teenage point of view—but what the writers of sectually presented was a Frankie-and-Annette wersion of teenagerhood. Well, that's pretty much the way the original Luke Cage seemed to me, it was reality filtered through a number of blazyloitation films. The new book manages to break away from those stereotypes, much to my relief.

The art on Cage is done by the term of Duagner Turner and Chris Igy. Our may remember Turner's work from the recent Black Parather Imited series, but that doesn't near in lar you've seen everything that he is capable of, the art team of Cage his produced some decriptively good work. At first, when you read the story, the art seems like the perfect medium to convey the story—it doesn't overpook for a second time, or even closely the first time through, you can see the amount of detail, and the mericalouse book for a second time, or even closely the first time through, you can see the amount of detail, and the mericalouse what is sown the oreting the large when the sarength of sonytelling of Cage.

There is very flattering. If you're going to draw influence is work here has an undecurrent of Gil Kane that is very flattering. If you're going to draw influences from any action/adventure arise, kane is one of the three best. The result is a very fluid, very dynamic page that is visually exciting—a quality that deduces at too many come.

Yet, even artistically, out on't scape the felting of redefinition. The other major seventies revitalizations—Ghost Rider and None-John have maintained the look that they had at the time. The felting of nostalgia has kept hose characters in their original outfits. Oge, however, look nothing like the one did; no longer do use see a man dressed in a yellow shrit warning a sitter headband and a chain around his vanis—in fact, the first issue of Cage has Luke ripping a sequely limitiar piece of cloth and chain apart. Cage is mour dressed like a person-day, a person with steel socks and a steel belt, but still more like a person with steel socks and a steel belt, but still more like a person with steel socks and a steel belt, but still more like a person with steel socks and a steel belt, but still more like a person than before—and that too seems to give him a stronger sense of lienting.

Good point: why would a character who is, in effect, a bodyguard/private investigator feel the urge teet, a bodyguard/private investigator feel the urge on wara "costume" to begin with? His current outifit seems functional and believable (okay, maybe we could have done without a stee belt—but you have to make some allowances for comics affinity for cos-







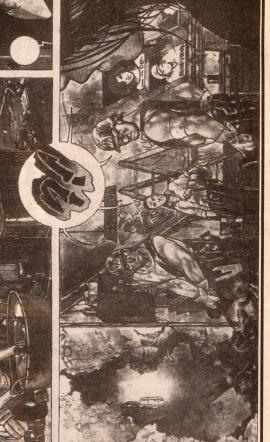








Margot



COMIC SHOP NEWS

AUGUSTUS!

then he was teamed with Iron Fist (which is anothe unreter who seems to be enjoying a new life), and the uly at times, but the new Cage seems to offer moromise. His beganning is a much stronger one than roomse. His beginning is a much stronger one the versected. Still, it's hard to believe this is the verson I once read about—I mean, he doesn't si Christmas!" once... of ERB's most famous character, they slavishly follow the Burroughs pattern note for note, adding no new riffs of their own, no new variations on a theme. Their intent may be to pay homage to Burroughs and Tarzan, but their end result is, also, ultimately boring. I have no doubts at all that Mark Wheatley avidly

H.P. Lovecraft's Cthulhu

v Tarzan series. Rather than aping (pun semi-in-ded) ERB's style, Wheatley captures the essentials the characterization and pacing and adds that to own strong sense of plotting. ly unrelated, and he cut from one to another at regarintervals. By the end of his novel, he brought se unrelated plotstrings and their unrelated character. urroughs' works and his characters; thankough, he doesn't freeze at the thought of f you have ever read burroughs' books, you kn t Burroughs was, in many ways, a cinematic w He favored multiple plot-strings that seemed the 1990's in Malibu Com the plotstrings into a stu tally unrelated, a ular intervals.

Wheneley also weaves multiple plotstrings into a taut, suspenseful storyline—and if anything, his pacing is even more rapid-fire than Burroughs. The acing more story at a city rarely seen this side of Japanese manga, pulling the reader along with it. It's stronge that you should mention manga—because that is exactly what it hought of as I read this series. It acters together, weaving the story that had no loose ends. Wheatley also weaves m

uvumopvys I'M GOING

ADAMS * SIMONSON * NETZER * MANDRAKE **ENEMY ACE & LOBO * GUY GARDNER*** **3UY GARDNER** * POWER GIRL * SGT. ROCK * Shield #11 Web #9 6# Shield #10 Comet #10 Jaguar #10 HO H OMING

OF AMERICA MARTIAN MANHUNTER & TROIA * WAFER * FLASH THE LEGION * SPECTRE * ☼ OSTRANDER*GIORDANO*McDONNELI * BATMAN RGE & POOCH MEERNO, * HAWKMAN & HAWKWOMAN * FIRESTORM * SUPERMA * JOHNNY CLOUD & FLASH & TROIA * POWER GIRL MARTIAN MANHUNTER & TROIA * *ORION & LOBO * (INFERNA) RNE * CREEPER & JO NAH OF ERNO * JUSTICE SOCIETY STARFIRE & GUY GARDNER * * GUNNER & S. **WONDER WOMAN ***

CSN PREVIEW

feels as though this rendition of Taraan could just as eas-lity be the Injources mange edition as anything else. Every-thing from Wheatley's story to the mange-inspired art lends to point in that direction, yet it never becomes over-

powering or derivative.
Wheatley's Tarzan is a man torn between two worlds: the jungle of his past and the modern world of his present. He sees the cruelty of both, and he serves as a catalyst in each. In the first issue of Tarzan, he is hurled into a third world, an alien world

that seems destined to destroy l'arran's homeworlds unless he can prevent it from happening. Wheatley doesn't feel the need to rettell l'arran's origins, to set his exploits in an outmoded, stereotyped Africa that no longer exists; he has bigger tales to tell.

It's hint dual mature of Tarran that makes his series so compelling to me. You're never quite sure when the beast hitthing at my time-merce quite sure when the beast may rise to claim him back. This has a great deal to do with the manner in which Wheatley has chosen to tell the story—through the eyes of Lord Creptshek's wife, Jane. Jane knows the dangers that she is facting by accompanying the nushand—and what is more she revels in them! You talk about how their remaint in strongh the ribat we story, and she is fourly and she is our guide to that would in which they lives and it is that to be begin to understand both; she soes both sides Turan inventive that his larran, but there is an equal amount of respect, and it is those feelings that are conveyed to the reader and create the may get in the rootic when she speaks of the beast that is Tarran, but there is an equal amount of respect, and it is those feelings that are conveyed to the reader and create the may open out a source when it are gone to the story and she serves some function other than hostage and sidekick.

Good point, so many fans of the Tarran films are to—ally unaware that Jane had any sort of a personality. It since to see that she serves some function other than hostage and sidekick.

Artists Nell Vokes and Marc Hempel are a much more dynamic combination that I ever would have a cartoony quality to doesn't instead, their Tarran has a visual quality unlike any comic book Tarran before them, a dynamic, fluid look at times reminiscent of Gil Kane and P. Caig Russell. Their storyelling here is excellent; having seen the book both with and with-and woulted them, a dynamic, fluid look at times reminiscent of woult betrang, I can see lusty be termpling to just admire the art, I urgg you to rea

One other thing, having seen the book in both color and black-and-white. I am surprised at how strongly the book works in both mediums. The most amazing thing seems to be the way that the book almost seems designed for color. Too many artists become lazy and decide that a piece of art is going to get carried by the color, but had isn't true here-this book works aqually well in both forms, but seems like it was designed for color. The color does exactly what it is supposed to do: it highlights the artwork and helps to create a richer mood and story.

Malibu has a number of other creators working on Tarzam projects for later publication, Wheatley, Vokes, and Hempel's Tarzan is a great book to kick off the line, though, because it shows that Malibu is emphasizing both story and art, thereby doing justice to a character who has never really gotten the comic book treatment the deserved.

Tundra Publications recently purchased the rights to distribute a large number of European works in the American market to the first the of these-good choice.

Margot in Badtown is the story of a big woman from a little town funding a little nieth in a big wom. Written by New York native Jerome Clayrue, he tells the life of Margot, a woman from the city of Prairie Dog, Texas, who has dreams of being an actress on Broadway. So, against the advise of her family and fiancee, she packs up one night and moves to New York to make it on the footlights. Once she guis in New York tongh, she realizes just how small Prairie Dog is, and just how much of a dream she had as she encounters excepthing from a shiply landlard to a sleazy agent. Then she finds her place in the city—as a part of a urecking crea.

Margot in Badtown has all of the qualities of the legends of Robin Hood mixed with the absurdist qualities of a Francis Truffuut film. Margot is never overcome by her obstacles, but rather encouraged by the hardships that come before her, and moved until the she becomes he inspiration for others. The one thing about Margot is life remains contended to the never leaves a small town; at one mains constant—she never leaves a small town; at one

appliation join outs. In even leng about wingges superpaints a tistion from Prairie Dog asks her if she ever gets
point, a vision from Prairie Dog asks her if she ever gets
out of the small corner of Mandatant hat she lives in, and
she replies 'This is all the Manhattan you'll ever need.'
When I first read this book, I remarked to you that
it had the same stylistic feel as the film After Hours,
which is one of my favorite films. Both After Hours
and Margot In Badtown emphasize an undercurrent
of the surreal that can be found in any large city, and I
love the strangeness such an approach conveys. If
you analyze it as a work of realism, you'll be saddy
disappointed; if, however, you take what Charyn and

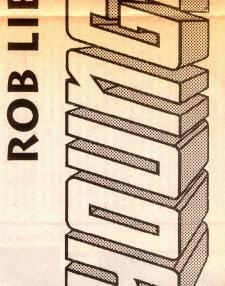
Frezzato throw at you and go with it, you'll see just how much fun this book can be. It has a jerky, gisodic quality, and you don't always see how the story gets from point A to point B, but that works suitably well with the atmosphere of the book Now, let masy this, most arisis usiblity and Now let masy this, most arisis usible they coild goint half as well as Massimilian Frezzato. No matter how much you may enjoy the story of Margot in Badtoum, you will look the art. Strong figures lie on every page of Margot, in a town that is always lightly detailed and horest. There are no holds burred in this book, and the art tells every tale with clear, glorious detail. The idea of har-

ing fuzzy, representational shapes for the figures to stand amidst desar I happen here, but every figure has a real vibrant background that brings more life to their situation. If you have any love of painted art, or just a love of clear, beautifully rendered figures and backgrounds, do yourself a favor and pick up Margor in Batheon.

Tundan, in association with Comise USA, is planning the release of several works of creators who have, to this point, been denied the American anditered. Margot in Batheous is the first. Remember how hard it is to find the original printings of so many hardcovers out there today, and then check out Margot-you II be glad you did.

H.P. Lovecraft's strongest literary quality was his ability to communicate alientation, while Lovecraft's protagonists were faced with beings and horrors unlike anything they had ever known, it was always clear to HPL's readers that those heroes were only slightly more comfortable in human company. They were loners; isolated beings who seemed caught between two worlds.

To the casual reader, H.P. Lovecraft's concepts are the most memorable component of his stories. Chulhu, the Elder Gods, Nyariathotep, the Necronomic con-these are almost archetypal concepts, and their



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YOUNGBLOOD and all characters pictured here are tr

COMIC SHOP NEWS

strength often captivates readers to such a de-it they never delve beneath the surface of the

authors are guilton the surface of the story to find the deeper themes.

Millennium's H.P. Lovecraft's Chiullu is a book that will pease those who enjoy Lovecraft soroteps as well as those who appreciate the attitudes behind them. The frame story emphasizes the alten horror of Chuulu and those who hope to bring him and his minions to Earth again; the adaptation of 'The Whisper In Darkness' focuses on the isolation in a well-crafted adaptation of Lovecraft's compelling tale. Those who wanted to see more of Mark Ellis' updata-

ing of the Chtulhu Mythos will be a bit disappointed that the framing sequence isn't longer-but the story adaptation by Terry Collins is so well done that they certainly won't be displeased with the book.

You certainly don't miss anything in this book. It provides the modern action ladvanture storyine that will help modern eachers maintain interest, and the more subtitude for intrusion and personal horror that will keep intering unsued to the book. As always with Loverrigh, though, there is far more going on than meets the eye, and I am carrious to see two Ellis will the together all of the framing sequences and the classic Loverright tale.

going to be adapted into this book. Hey! He's already got on reader hooked...

Lovecraft's horror isn't the modern, gore-filled horror of Clive Barker, nor is it the brutally ironic horror of Clive Barker, nor is it the brutally ironic horror of EC Comics, Millennium should be praised for resisting any urge to reinterpret HPL in these styles, as others have often done.

Robert Lewis and Marcus Rolle do an adequate job illustrating "The Whisperer In Darkness," but they have a tough act to follow: Darryl Banks' art for the framing sequence is superb, so visually dynamic that I predict you'll be seeing his name in the credits of a

Valunt Comics may be the hottest company on the market loday. With the smash success of Magaus, Solar, Harbinger, and X-O, it only seems natural for their products to be well cryfted. Therefore, is should be no surprise that Shadovuman is so very good.
Shadovuman is the new orgoing title by Steve Englehart and Devid Laphan, and it tells the story of a young juzz musician in the city of New Orleans. Shadovuman is lale on story of the supermatural and strange going-ons of the night in the old and dangerous city of New Orleans. The title character in Shadovuman is lack Boniface, a free-form jazz musician who finds out that the night holds namy secrets from time-some of white and angerous to know. The first is a beautiful young woman named Lydia, and the second is a musk left lying in the gutter.
So do you get the feeling that Steve Englehart is a jazz tan? Some works utilize a musis form in such a way that you really get the feeling that their knowledge of the work is entirely vicatious, quite the contrary, it seems that Englehart a vidly listens to jazz and has some idea how it is performed and created.

Englehart is one of the long time masters of the comic book tale, and this shows in Shadewann. He knows what motivates a reader to continue—what to tell and what to leave out. This works wonderfully on a book like Shadeownan, where no one is exactly sure what is happening—especially lack Boniface. While the reader is given to certain information that might escape the Canacter. you always feel like you're only one step ahead, and some-times not even that—there is always that undying sense of

While I fell like a few pars of the ending of the first issue were a bit rushed, I nonetheless enjoyed this origin tale and the view of New Orleans that Englebart presents. New Orleans has and amost irresistible lure for many writers—and the city isself is so diverse that it can effectively serve as a backdrop for almost any sort of story. Englebart conveys its mystery and intrigue quite well.

The art is by Daul Lapham, who came to notice on Magnus. Robe Fighter, and if anything, he's gotten better. Valiant is one of the few companies in existence that seems to have something of a "louse siyle," and that would bother me except that it is so darn good. Every Valiant book has the same strong quality of artwork from issue to issue and from title to title. You always know would bother me except pits it is so den good. Every Valiant book has the same strong quality of artwork from issue to issue and from title to title. You always known issue to issue and from title to title. You always known issue to issue and from title to title. You always known issue to issue and form the treat be ted down. David Lapham exemplifies that style; his work is a clean and dear that you wonder only good, more of an moof to each page, more of a sense of impending doom and darkness. And on the book whose idea is the dark-er side of night, that's a good thing.

The first time I read Standowman, I didn't even realize that this was the same artist who had worked on Magnus, Rai, and Harbinger. This facet of his work is the most pleasing I ve seen; I hope he confinues to Waliant is fast becoming the company that the other guys have to watch out for, and with quality like Standowman, it isn't an unwarranted fear.

Now let's head out of New Orleans' city limits and venture into Louisiana's swamps and bayous... It's rare when the only citidesiny out annake of a comic book is that the writer packs in so many good ideas that you wish more space had been devoted to each of them. That's the only criticism I have of Nancy Collins' Swamp Thing #118, there are so many significant plot developments here that Collins could have been given twice as many pages to work in and I still would have wanted more.

Telé, Abby as and Swamp Thing's daughter, has reached a nexus in her life; her potentially destructive powers are coming to the fore, and Swamp Thing and Abby aren't sure how to help her control them. Even the Parliament of Trees seems at first unable—or perhaps unwilling—to offer suggestions.

While Telé is at a turning point in terms of her powers, she also seems to be undergoing a crucial personal transition. In an eerie opening sequence filled with twisted images of Peter Pan, Sugar and Spike, the Wizard of Oz, the Muppets, and many other children's works, Telé—and the readers—are given a disturbing premonition of danger to come. As you



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might expect, the foreshadowed danger arrives be-fore the story is over, in the form of one of today's

most frightening urban monsters...

The story is superb; it seems that Collins is giving Swamp Thing a direction that it has lacked for far too

long.

It is amazing to me the number of different directions and tones that this tilt has had over the years. Went and Wrightson, Moore and Totleben and Bissette, Rick Veitch-all of these outstanding thates have been all of these outstanding thates have care to life, and set it's Nancy Collins' work that has me talking right now. The chance to compare her to others seems almost unavoidable, but I don't make that comparison—because there really isn't one. Scamp Things is one of the most unique and entertaining books on the market, some-because there really isn't one. Scamp Things to the past. I can't compare Collins' Swamp Things to previous incarnations, no matter how good they uver, because this one is so strong. In it isn't some other time, this is is Mancy Collins' version of Swamp Thing and it deserves the right to stand on its

Until it is a easier to compare Collins' Swamp Thing to the tone of her own horror novels. I'm glad she doesn't feel like she has to ape what was done before, because now she's giving readers a chance to see what she does best.

Those of you who need a special reason to give new attention to a long-running title like *Swamy Thing* can pick this one up to admire the atwork of new III-lustrator Scot Eaton. His linework harkens back to the days of John Totleben and Steve Bissette, and that's certainly good news to Swamp Thing fans who remember that as the book's second artistic age of glory (after Wrightson's trendsetting original works on *Swamp Thing*, of course). Eaton seems much more at home here than on *Dr. Fate*, where his style didn't seem as well suited to the material; he also works very well with Swamp Thing inker Kim Dehalder, bringing out the best elements of both artists' work.

artists work.

The art has been the only thing that I feel has put off some readers from Soamp Thing lately—not because it was bad, but just because that it was inconsistent; you never knew who was going to be working on the mext issue. Now that they have a regular artists, especially a regular as good as Scott Eaton, Swamp Thing should be finding its way home with more and more readers.

Collins hastir it attracted the following of Alan Moore yet, but it'll come—provided DC can keep her on Swamp Thing. Since she's already a successful novelist with three acclaimed hortor novels to her credit, her work in comics is obviously a labor of love—and I hope she keeps loving what she's doing for a good while to come.

As long as we're talking about horror, lets talk

Creepy...

Many of you will remember Creepy as the horror anhology that was so popular in the seventiss; well, it's back, although this time in a slightly different form. Like the recently revived Vampirella, Creepy is a new comic book mini-series from Harris Publications in conjunction with Dark Hose. There is one other thing that is slightly different about Creepy—it has a plot. Yes, a plot. One that itss together all of the different horror stories that appear in the magazine. You fall friend Lucle Creepy is back—only this time, he interacts with the people in the stories, becoming a host for this book in more than just

one way.

The central plot is by Peter David with art by Keiron Davye and Tom Staton, and it involves a gathering of souls in a spook plouse at the end of the road-all quinich are carrying an identical ring. Each of these guests experience a personal horror brought to you by some of the top names in comies, including Gene Colan, James Fry, Jo Duffy, and Steve Leialoha.

This sort of microcosmic frame has been a long-standing ilterary tradition—and I think it works in rogente as well as it does in horror. Each person has different fears, and this structure allows us to see the differences—and how our fears appear to those who

don't share them.

This new format for Creepy works very well. The stories are tight and retrap, and it assily into the overall plot of the work. You never feel as though the credibility is being stretched too far, and you always want to check behind you for that thing that just went hump.

Whale I suspect that many fans will find themselves more attracted to Vampirella than to Creepy (after all, this is a medium in which cheesecake sells very well), I much prefer this sort of story. Since the title character is merely an observer, not a focal element of the action, the reader finds it difficult to predict what will happen next—and that's certainly a plus in effectively frightening or disturbing the reader. And I grew tired of the clever horror host long before HBO wore this clicke out in tales from the Crypt, so I'm pleased to see Uncle Creepy actually have an active role in this story. I can see this series going far being its first four-issue run.

Swamp Thing

Creepy





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